

ED 508 THEMATIC PROJECT

**NATIVE AMERICANS:
LOOKING FOR AUTHENTIC VOICES**

FALL 1993

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LANGUAGE ARTS THEMATIC PROJECT

by

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*God hath made of one blood
all nations of men
-Acts of the Apostles 18:26*

*There is but one race—humanity.
-George Moore*

Those of us who would hope to become teachers in California, while assenting George Moore's sentiment, cannot afford to confuse that Race with the Eurocentric Macro-culture which most of us were raised with. So what does this mean to the teacher in the classroom? I mean, without even mentioning multiculturalism or multi-ethnicity, many educators are already feeling like they have to pay attention to more Special Interest Groups than most Freshman Congressmen. But the unfortunate reality is that when the Framework talks about "Cultural Literacy" or "Historical Literacy" it's no longer enough for us to talk about the first Thanksgiving dinner and Iriquois Longhouses and feel like we've covered it. It is our belief that one major key to addressing this problem is to make authentic voices accessible to the students in the classroom. In this case, learn about Native Americans from Native Americans, on their own terms.

DECIDING ON A THEME:



RESEARCH QUESTION:

- * Where can teachers find more "authentic" Native American materials and literature? This includes both works written by Native Americans and research which was taken from direct sources.
- * Our answer to this question will be given at the end of the unit and will hopefully better enable future teachers to teach and learn about Native Americans from a more authentic voice.

THE BIG OUTCOME:

At the conclusion of this thematic unit the students should be able to demonstrate verbally, in their journals and/or pictorially that Native Americans are not the war-mongering savages often portrayed in popular media. After having an opportunity to speak with a Native American leader students will write letters to ask additional questions and/or to share brief comments. Students will also demonstrate their understanding of Native Americans by doing Native American crafts such as painting and pottery (under highly controlled circumstances woodcarving could be "simulated" using bars of soap and plastic knives).

Beyond how this thematic unit applies specifically to Native Americans, students will be encouraged to explore their own heritage/ethnicity or the heritage/ethnicity of others through first hand experience. Students will be encouraged to record and/or write down conversations with a grandfather or grandmother or visiting the home/neighborhood ones parents were raised in. Thus students will be exposed to the idea of keeping their own Oral History.

BACKGROUND INFORMATION:

Following are three examples of the lifestyles and legacies of three of the hundreds of Native American groups that lived in North America. For a more complete overview of the diverse peoples we called the Native Americans please consult, The Native Americans, Colin F. Taylor (ed.), which is listed in the bibliography.

The Iroquois - People of the Longhouse

In some ways Indians were alike, but in many ways they were greatly different. Indians were farmers or hunters, wanderers or town dwellers. They were skilled in arts and crafts, clever in inventions, and talented in their music and poetry. They were warriors when they needed to be, and were peaceful when left alone. They lived simply, or they lived in great temples which they built themselves. And, they each had their own distinct dress and language. The Iroquois were one such group among these great people called the Indians.

The Iroquois, or "People of the Longhouse," founded an Indian league which stood for peace and brotherhood.



The defeat of the Iroquois in 1609 at Lake Champlain by a force of Huron, Montagnais, and Ottawa. Palm trees, hammocks, and nakedness are the artist's inventions.

It is said to have been the first United Nations. It was formed by five great tribes which were part of the large family group we call the Iroquois. The five tribes include: the Mohawk, Oneida, Onondaga, Cayuga, and Seneca. Their villages covered most of the Eastern continent of the United States.

The Iroquois were known for their great ability to govern their tribes. The foundation of their league was equality for all. The sachems, or chiefs, were the same as any other people. They had no rights above others, and they were not rulers. Their lives were spent in service. They did not own anything. In fact, when the Constitution of the United States were written, ideas for it were taken from the Iroquois form of government.

Like other people, the Iroquois were both good and bad. People are generally the same the world over. They were loving to one another and friendly and kind to strangers. They were generous, sharing what they had, even when they had little. Gentle and merry, the Indians were fond of jokes, playing games and enjoying social gatherings. In war, however, they were cruel and ruthless, but then this is what the outcome of all wars is.

The Iroquois lived deep in the forest which provided all that they needed. Every part of a tree was put to use. Although they wandered in search of game, they were not true wanderers. They lived in villages and raised most of their food. An Iroquois home was a long house made of a framework of young trees covered with elm bark. Their houses resembled a loaf of bread. Ten to twenty families lived in one house. each family had a fireplace in the center of its part of the house.

The women of the Iroquois were the field workers because the Indians believed that the Earth Creator had divided work among women and men. Therefore, anything that had to do with the home or creation belonged to women. The men were the providers and defenders. In an Indian village, every person worked at something, both the old and the young.

The Indian world was filled with spirits, both good and bad. Everything on the earth or in the sky had its own spirit. The spirit of good created the world and all that is

good in it, while his twin brother was the spirit of evil. He made all bad things on the earth.

since the Iroquois had no written language, the wampum beads became their way to record the events in history. The Indian wampum beads made from clamshells by the New England Indians living along the coast were valued more than anything else by the Iroquois. The wampum beads were white, purple (the most valuable), black, and the natural shell colors. Each color had its own meaning.

The craft of the Iroquois was woodworking and carving. Wooden bowls, dippers, and ladles were carved. The ladle ends were formed into squirrels, birds, beavers, or seated human figures. Baskets were woven from black ashwood that had been pounded into pliable wood splints. Corn husks were twisted into a braid and used to make jars, baskets and sandals. After the Europeans arrived, the Iroquois etched or cut Indian designs into jewelry made from silver and nickel.

Today there are about 50,000 Iroquois Indians. They live on and off reservation land in New York State and southern Canada, and the state is responsible for their welfare. All Indian children go to public schools. Many of the Iroquois have given themselves a name in the steelworkers business. In fact, they have worked on some of the tallest buildings and greatest bridges. The Iroquois, like all Indians, contributed much to the value of our heritage. They continue the struggle to find ways to keep the best of their own Indian heritage while living in a non-Indian culture.

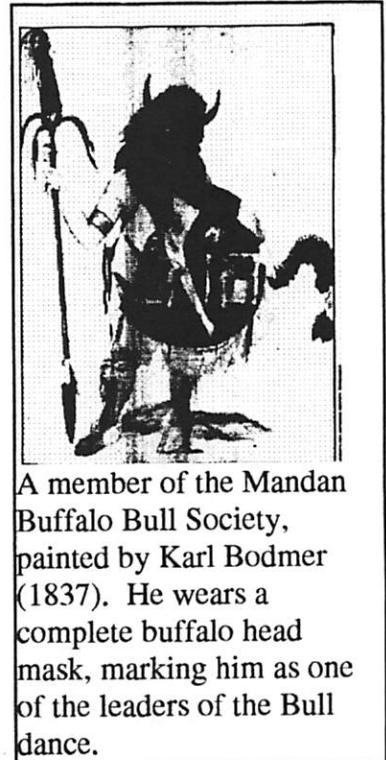
The Plains Indians

About 300-years ago, only Indians lived in the center of North America. About 20 different Indian tribes inhabited the area known as the Great Plains. People from Sioux, Crow, Comanche, Apache, Cheyenne, and Pawnee made the Plains their home. Each group of people had their own languages, history, and culture. The names of these tribes may sound familiar than those of other tribes because of the many TV shows, movies, and books which have often shown an exaggerated or stereotypical view of the Plains Indians of the 19th-century.

Many of the Plains Indians subsisted on hunting alone. They hunted wolves and coyotes, but primarily buffalo. They were nomads who lived in portable homes called tepees as they roamed the Plains in search of buffalo. The buffalo provided them with necessities of life: food, clothing, and shelter. No part of the buffalo was ever wasted and they were only killed as needed.

Historically, the climate in the Great Plains was harsh. Summers were hot and dry while winters were long, snowy, and cold. Not many Native Americans settled in the vast Plains due to these conditions. Those who did were sometimes driven off by droughts.

Tribes were eventually driven westward by other tribes who had acquired guns from the French and British traders. The Sioux were driven onto the Plains from the edge of the eastern forests by the Ojibways. The Sioux in turn forced the Cheyenne onto the Plains to the Missouri River. Plains and other Indians had many beliefs in common. Living so close to Nature, the Earth was regarded as their mother and they worshipped the Sun. The land was very important to them and was also sacred to them. Many tribes also relied on medicine men, combination doctors and priests who were trained in the use of medicinal plants.



A member of the Mandan Buffalo Bull Society, painted by Karl Bodmer (1837). He wears a complete buffalo head mask, marking him as one of the leaders of the Bull dance.

Pueblo Indians

Of all of the Indians, the Pueblo Indians most were unlike the typical "Hollywood Indians." They are part of a group that settled in the Southwestern part of the United States (the states of Arizona and New Mexico) and Sonora and part of Chihuahua in Mexico. Unlike other regions of North America, over twenty-five Native American groups have survived the onslaught of European expansion and been able to remain on their traditional homelands with some compliment of their distinctive customs as enclaved cultures. These groups represent almost three-quarters of the Native American cultures that inhabited the region at the time of the first Spanish exploration almost 500 years ago.

Native Americans came to the Southwest at least 12,000 years ago. In these early times people were hunters and gatherers of wild plants. As the environment changed, these peoples, whose cultures emerged around 6,000 BC, began to experiment with growing food around 2,500-3,000 BC

Slowly the peoples of the Southwest developed distinctive cultures; those living in the mountainous regions are called the Mogollon, those on the Colorado Plateau, the Basketmakers and Anasazi, and those in the western and central parts of the region, the Patayan, Sinagua and Salado. Each group became horticultists growing corn, beans and squash supplemented by hunting and the gathering of wild foods. Each adapted in different ways to their special environments. Around 300 BC migrations brought new groups into the Southwest from Mexico. These individuals quickly developed a culture, known as Hohokam, that was based on agricultural traditions. Living in central and southern Arizona they built extensive irrigations



Santa Clara Tewa
Pueblo Corn Dance,
1950

systems, refined tools and monumental architecture. Except for those people who lived in areas that could not support agriculture, all these prehistoric people lived in permanent and semi-permanent villages. Some were so large and complex that they resembled small towns with extensive and complex organizations.

The fourteenth and fifteenth centuries were a time of great population movement which has not yet been fully explained. Following a large drought, old regions were abandoned, the largest trading centers no longer used. Groups collected and settlements were frequently abandoned. The Pueblo Indians (The Puebloans), the O'Odham (Pima) and the Yumans settled in what is now called their traditional homelands. Heralded in an extensive series of clan or migrations legends, each group has a rich oral history about this period.

In northern New Mexico and Arizona, on the Colorado Plateau and along the Rio Grande River, the Puebloan peoples were most in evidence--with a population of over 40,000--living in ninety villages. Today there are only thirty; the others have been abandoned because of drought, disease and warfare. Called Pueblo Indians by the early Spanish explorers because of their distinctive architecture--permanent, compact, multi-chambered houses made of stone and adobe--these peoples were the descendants of the Anasazi and Mogollon peoples. Pueblo , which means "village dweller," was an accurate reflection of Pueblo life. The Pueblo Indians did not constitute a tribe; each Puebloan culture was a village that functioned as an autonomous political entity. This doesn't mean that these groups lived in a vacuum. They traded with one another, recognized common ancestry, occasionally intermarried and shared many similar values and world views.

The Puebloan peoples speak many different languages. The largest language group is *Tanoan*, part of the Kiowa-Tanoan language family. Tanoan consists of three main languages: *Tiwa*, *Tewa* and *Towa*. Besides language, the Pueblos are divided into two main sub-groups based on location and ecological adaptation. The Eastern Pueblos (*Tanoan* and *Keresan* speakers), who lived on the Rio Grande, have a permanent water source enabling them to practice irrigation agriculture. The Western Pueblos (*Hopi*, *Hopi-Tewa*, *Zuni*, *Acoma* and *Laguna*), lacking a steady supply of water,

rely on dry farming. The difference in water supply affects many aspect of culture from food procurement to religion. Economically all Puebloans are agriculturalists. Many also raise small herds of sheep and cattle, produce art--such as weaving, silversmithing, jewelry, katchina dolls, pottery and baskets.

With the Pueblo Indians religion transcends and permeates all aspects of life, including interaction patterns with the land, with other peoples and with the supernaturals. All aspects of Puebloan life--art, crafts, economics, social structure and the family--are inextricably interwoven and integrated under a single world view. From the simple tenet that people must live in harmony with nature, the Pueblo Indians have developed rich cultural traditions that are expressed in poetry, legends, song, dance and art. In this way central values are given outward expression. For example, many of the designs on pottery are derived from motifs connected with ceremonial life. Architecturally the center of a village both physically and symbolically, is a special chamber called *kivas*. Here private and communal rites are performed daily and at appropriate times throughout the year. Prayers are given for blessing and to insure the germination and maturation of crops and to give thanks for good health. Through religion all else is given significance.

This thematic unit was originally designed with a third grade class in mind. As part of our preparation we were able to obtain information about "What do you know/What do you want to know" from Susie Weston's 3rd grade class at Woodcrest Elementary School, Fullerton. The students' questions are listed below:

WHAT DO THEY KNOW

The Indians killed the buffaloes
70,00 years ago Native Americans had to take their baths in a pond
Native Americans tells stories with their hands
Native Americans were the first people in this country
Native Americans is someone who was here before us
The White People weren't nice to the Indian
The Native Americans were the 1st people in the US
Native Americans cooked for their food
they live in a very cold place
Native Americans were nice to the white people
Native Americans are Indians there wore masks on their faces to salute their gods
they lived in tepees
they killed animals to eat
Indians have very dark skin
Native Americans are a family of Americans
Native Americans had to kill for their food
the white people killed a lot of Indians
they danced with their friends
Native Americans had gods
There are not many Indians in the US

PRIOR KNOWLEDGE:

WHAT DO THEY WANT TO KNOW

Why do people call Indians "Indians"?
(Janet)
Why are the Indians brown? (Guadalupe)

How do the Indians kill the animals (Roldon)
Why do the Indians hunt? (Thom)
Why do the Indians have arrows? (Hen)
How did they make bows and arrows and spears (Allanjay)
How do they cut the trees? (Jesse G)

Why do Indians ride on horses? (Cindy)
Why do the Indians live in tepees (Cindy)
How do they make their tepees? (Jesse G)
What kind of material do they use on tepees (LaToya)

How does the Indian make feathers? (sara)
Why do Indians wear feathers on their heads and masks on their faces? (William)
How come they dance? (Edgar)
How do they celebrate their culture (Ashley)

Why did the white people kill some of the Indians? (Jeanette)
Why did the Indians start thanksgiving? (Justine)
Why did the white people didn't share with the Indians (Hoonie)
How did the Indians come to America (Isaias)

PLANNING THE THEME: THEME PROGRESSION

Because our emphasis is on "first hand" experience and primary sources, we will begin our unit with the interview video with our Native American spokesperson. Next we would introduce how different Indian groups in different ways. Depending on time constraints, we would break the class into separate tribes from different regions and have the groups jigsaw/expert their "tribes." Students would also experience the culture during the unit by participating in various crafts (including building a tepee) and reading Native American literature. Progress through the unit will be tracked using student journals.

PLANNING THE THEME: STUDENT ASSESSMENT

Student assessment will be tracked using student journals and participation in group activities. At the conclusion of this thematic unit the students will be able to demonstrate verbally, in their journals and/or pictorially that Native Americans are not the war-mongering savages often portrayed in popular media. After having an opportunity to listen and respond to a Native American leader students will write letters to ask additional questions and/or to share brief comments. Students will also demonstrate their understanding of Native Americans by doing Native American crafts such as painting and pottery (under highly controlled circumstances woodcarving could be "simulated" using bars of soap and plastic knives).

PLANNING THE THEME: MULTIDISCIPLINE MULTIMODAL WEB

Listening/Speaking

Stories
Re-telling of stories in cooperative groups
Reader's theater
Guest speakers

Reading

See Bibliography

Social Science

Grinding corn
family unit role playing

Writing

Journals
Book rewrites
Letters to Indians
Research Logs
Story Maps
Portfolios

Native Americans

Science

cultivate maze
ecology food web
- interdependence

Math

Graphing maze growth
Story problems

Art/Music

Weavings
Pictoral drawing of stories
Pottery/clay working
Woodworking/carving

Special Activities

Field trips:
Bowers Museum
Southwest Museum
Guest speakers:
Authentic voices
Interview/videos:
Ray Whitecloud video
Movies:
see resource list

Joe Bustillos
November 23, 1993
Mrs. Brown's Grade 5 Class
Ed508/LangArts:
Soohoo

PLANNING THE THEME: SAMPLE LESSONS

Known By Their Own Words: Ray Whitecloud - "Spirit Man"

OBJECTIVE:

Students will be introduced to a Native American "Spirit Man", Ray Whitecloud and will compare previous knowledge of Native Americans with Whitecloud's answer to "typical" questions about American Indians.

CONCEPTS:

- One way to constructively confront diversity is to let the "other group" describe themselves in their own words.
- Dialog is an important way for diverse peoples to get to know each other with one group/person asking questions of the second (thus the second gains knowledge about what is important to the first and the first has those questions answered), and visa-versa.
- It is important to get information/knowledge about differing peoples directly or as directly as possible from the people one wants to know about.

MATERIALS:

- TV, video-player, copy of taped interview
- Whitecloud response poster and "response sheets" (one per student = 30 copies?)

PROCEDURE:

- Introduction: Favorite movies with Indians? Things you've learned since beginning this unit? What questions would you have if you were to meet an Indian?
- Video: view Ray Whitecloud interview (hold additional questions until end of video)
- Student De-briefing: additional questions, difficult terminology (eg, "indigenous people").
- Student Activity: write or draw follow-up questions or comments to be sent to Mr. Ray Whitecloud (5 - 10 minutes).

LESSON PLAN

INSTRUCTOR: Soohoo

CLASS: ED 508

DATE: NOVEMBER 23, 1993

CURRICULUM: Language Arts/Social Studies

I. Learning Processes (academic objectives)

In their cooperative learning groups, students will retell a section of Iktomi and the Buffalo Skull in one picture. This will demonstrate a similar Cheyenne and Sioux storytelling technique. (Iktomi is a myth which is told upon several variations among different Native American peoples.)

II. Learning Conditions (social objectives)

Students will gain an understanding of two Plains Indians myths and their reverence of the sacred buffalo skull. This will promote a greater understanding and acceptance of a culture's storytelling different from than their own.

III. Learning Opportunities (activities)

In their cooperative groups students will draw a section of Iktomi and the Buffalo Skull. A representative of each group will then come up to the front of the room. These students will retell the story pictorially in the appropriate sequence.

IV. Teaching Strategies (instruction)

The teacher will read the story of Iktomi and the Buffalo Skull to the class. Each cooperative learning group will receive a section of the story without the book's original illustrations. Students will then be given picture frames in which they will draw one picture to represent their section of the book.

V. Authentic Assessment (evaluation)

After students retell the story from the pictures in its appropriate sequence, the teacher will bind the book as a class project. The teacher will ask the students why they think that this story was held in such high regard by Native Americans and what it might mean.

Jacki Lawrence
Ed.508 T 1230PM
Dr. SooHoo
23 Nov 1993

Grade 5--Thematic Unit-Native Americans

Lesson Plan

1. Learning Processes (academic objective)

In cooperative learning groups, students will take a walk in another's shoes to encourage tolerance and acceptance of diversity. Students will be encouraged to read and develop an appreciation of Native American literature by teacher modeling.

2. Learning Conditions (social objectives)

Students will gain an awareness of diversity and ethnocentricity. Students will be encouraged to listen to and appreciate all kinds of people in our society.

3. Learning Opportunities (activities)

Students will participate in a partnership game that gives them the feel of being in another's shoes. Students will also listen to a story, and then write their thoughts about the story in their journals.

4. Teaching Strategies (instruction)

Teacher will engage students in a thought provoking exercise on acceptance and tolerance of others. Teacher will promote discussion with students using open questioning. Teacher will read a story while playing the music of an Indian flutist to stimulate both the left and right brain. Students will write their thoughts about the story in their journals.

5. Authentic Assessment (evaluation)

Students will discuss their feeling about the partnership exercise. Students will demonstrate active listening (eye contact and body language) to story. Students will respond by writing their thoughts and feelings about the story in their journals.

PLANNING THE THEME: LITERATURE LIST

Bierhorst, John (1993). The Iroquois Story of Creation, The Woman Who Fell from the Sky. New York: William Morrow & Company, Inc. A retelling of the Iroquois creation story, the world as we know it begins with a woman and her twin sons. Using her creation powers, she forms the earth and stars. Her sons represent the two forces in the universe: the good and the evil.

dePaola, Tomie (1988). The legend of the Indian Paintbrush. New York: G.P.Putnam. A retelling of the legend of how the Indians got such vivid colors in their paintings.

Goble, Paul (1988). Her Seven Brothers. New York: Bradbury Press. A retelling of the Cheyenne legend of the creation of the Big Dipper. A young Indian girl makes shirts and moccasins for seven brothers she has not yet met, and the elders of her tribe believe that unseen powers have spoken to her.

Goble, Paul (1991). Iktomi and the Buffalo Skull. New York: Orchard Books. This story of the trickster who gets his head stuck in a shkull was told throughout the Great Plains. Because the buffalo skull is considered sacred, Iktomi learns the lesson of not disturbing things which should be left alone.

Goble, Paul (1985). The Great Race. New York: Bradbury Press. This is a myth of the Cheyenne and Sioux. There was a time when buffalo had incredible powers and even ate people. It was by winning the great race, in which all the birds and animals ran, that mankind had power over the buffalo.

Gridley, Marion (1969). Indian Nations: The Story of the Iroquois. New York: GP. Putnam's Sons. The first in a series of authentic books about Indian Nations that have made significant contributions to our heritage and also are representative of particular cultures.

London, Jonathan (1993). A Karuk Coyote Tale: Fire Race. San Francisco: Chronicle Books. Inspired by a legend of the Karuk people, the author retells this captivating tale of a wise old coyote, the trickster-hero featured in many Native American stories, and his plan to steal fire from the wicked Yellow Jacket sisters, so that all the animal people would be warm.

May, R. (1987). The Plains Indians of North America. Vero Beach, FL: Rourke Publications. This book is an account of the history of all of the different Plains tribes as a whole. It includes their lifestyles, customs, and fights for survival against the European invasion.

McCall, Barbara (1989). Native American People: The Iroquois. Florida: Rourke Publications, Inc. A book in a series on Native American People. These books examine their myths, their history, their social structure and daily life, their warriors and wise men, their victories and defeats.

Nechodom, Kerry (1992). A Chumash Legend: The Rainbow Bridge. California: Sand River Press. Limuw (Lim-you), a Chumash boy who swims with the dolphins joins his Grandfather beside the campfire to learn of the ancient legends of coming of fire and the first dolphins.

Ortiz, Simon (1988). The People Shall Continue. California: Children's Book Press.

This is an epic story of Native American People. It extends in time from the Creation to the present day; it touches all aspects of life; it speaks in the rhythms of traditional oral narrative.

Spencer, R.F., and Jennings, J.D., et. al. (1977). Ethnology and Backgrounds of the North American Indians. Second Edition. *The Native Americans*. New York: Harper & Row, Publishers. An in-depth introduction to the American Indian for the general reader.

Steptoe, John (1989). A Native Ameican Legend. *The Story of Jumping Mouse*. New York: Mulberry Books. This is a retelling of the legend of the Great Plains Indians. The gifts of Magic Frog and his own unselfish spirit take mouse to the far off land where no mouse goes hungry.

Taylor, Colin F., editor (1991). The Native Americans: The Indigenous People of North America. New York: Smithmark Publishers, Inc. An incredible resource for all the Indian peoples of North America. Great illustrations, maps and diagrams.

Tunis, Edwin (1959). Revised edition. Indian. New York: Thomas Y. Crowell. A pictoral re-creation of Ameican Indian Life before the arrival of the white man, told in lively text and more than 245 accurate drawings.

PLANNING THE THEME: ANNOTATED RESOURCE LIST

- Films:

"Dances with Wolves" (1990) A modern film which was considered very fair to Indians by a first-hand source.

"F-Troop" a 1960's TV show - A good example of bad "Hollywood Indians" (most of whom were played by Italians).

"Geronimo" (1993) A very recent film claiming to portray a more fair view of Indians (though the warrior aspect is still in the forefront).

"How the West was Lost" (1993) documentary film, following the success of a PBS series on the Western Expansion, this film was released with a decidedly Native American point of view.

"How the West was Won" (1962) film, the original Western Expansion "blockbuster" from the traditional Hollywood (Eurocentric) point of view.

"Last of the Mohicans" (1936/1977/1993) Several films based on the Jame Fenimore Cooper novel about the French-Indian Wars. The original version was sculpted in the How the West Was Won" Hollywood Blockbuster (Eurocentric) genre. The most recent version more reflected the "Political Correctness" of the early 1990's--film critics noted that the "bad Indians" were balanced with the "good Indians" and also that reasons were given for the behavior of the "bad Indians" (tribal rejection and revenge).

"The Lone Ranger" radio/film/TV, another inarticulate Indian, although a loyal sidekick to the hero (not too surprising considering how the real Texas Rangers symbolized Anti-Mexican Anglo-expansionism to some familiar with the era).

- Interviews: eg., "Ray Whitecloud - Spirit Man" (1993) Video tape

RESEARCH QUESTION DISCOVERIES

So much of the research we found is historically correct but did not include the real voices and opinions of the Native Americans. Much of it is overgeneralized and applied to all Native Americans. This is especially true in the Media where Indians are portrayed as warring savages who are constantly in battle with one another. Our objective of this unit is to present Native Americans as real people who have voices and can tell us what they really value and believe in.

The following is a list of what we have found to be most helpful in providing a more authentic Native American voice in teaching such a unit.

1. All of the books on our bibliography were written by authors who had done some in-depth research about particular Native Americans and/or had talked with and observed them. Thus, their books have been written in a genuine fashion as well.
2. The interview of Ray Whitecloud was extremely valuable. As with all primary sources, Mr. Whitecloud gave us and the students a genuine look at Native Americans and their lives. Students seem to enjoy such interviews because they have the opportunity to see a "real live Indian." If you are interested in obtaining a copy of this, please speak with Joe. Mr. Whitecloud also encourages students and teachers to write him questions. If you are interested in contacting him, his address is as follows:

Ray Whitecloud
12138 Bayla
Norwalk, CA

We also encourage you to seek other people of Native American descent and speak with them as well.

3. Many museums also have original works by Native Americans. As listed on our web, they can also be of some assistance in obtaining genuine materials. The following two books are from Bowers Museum in Santa Ana.

4. Two books which we discovered are more authentic, if we can say that, than any of our other sources.

The first one is entitled The Mouse Couple, a Hopi Folktale. The author, Ekkehart Malotki, has dedicated his entire career to analyzing and preserving the Hopi language and culture. The illustrator, Michael Lacapa, is of Apache/Hopi descent. His work combines references from his cultural background with sophisticated and stylized line and color into a artistic statement.

The second book is entitled Silent Winds, poetry of one Hopi. The author, Ramson Lomatewama, is an educator and poet who is working on melding the 20th century into the way of life practiced by his people for centuries.